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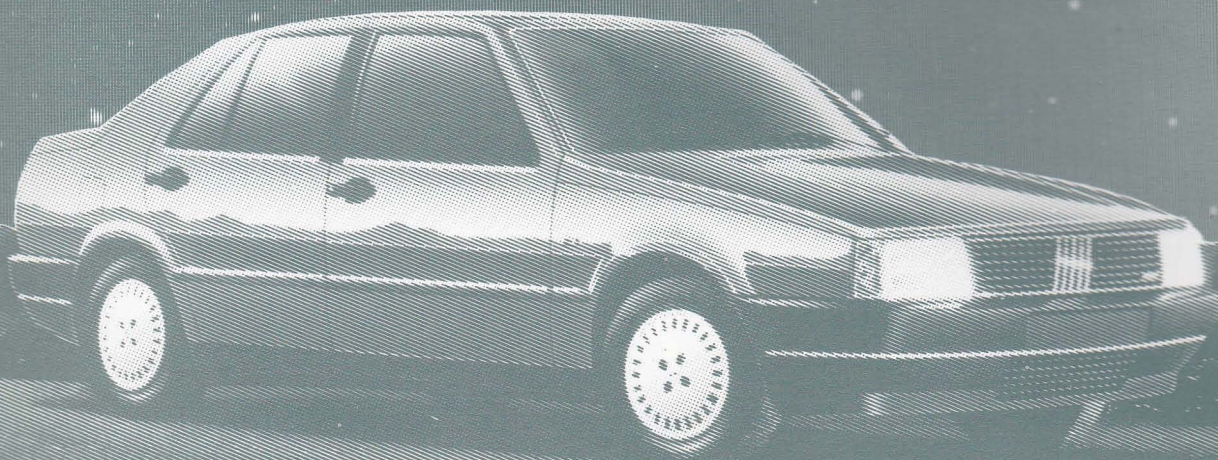
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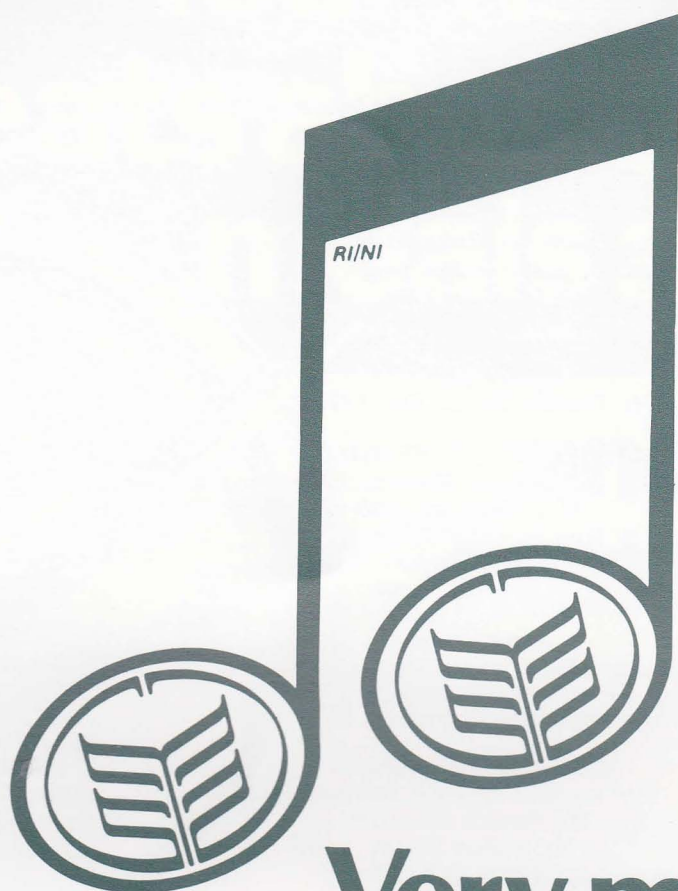
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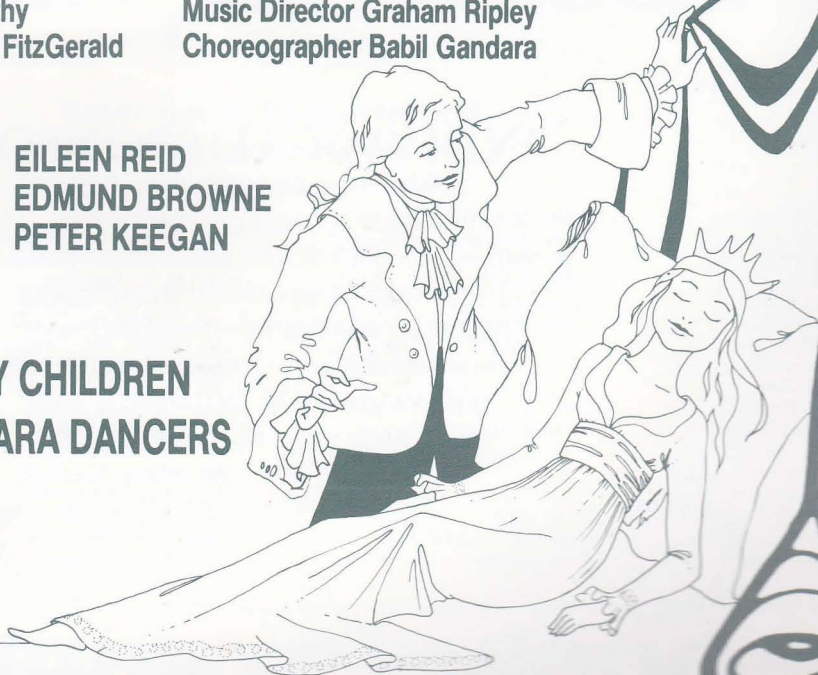
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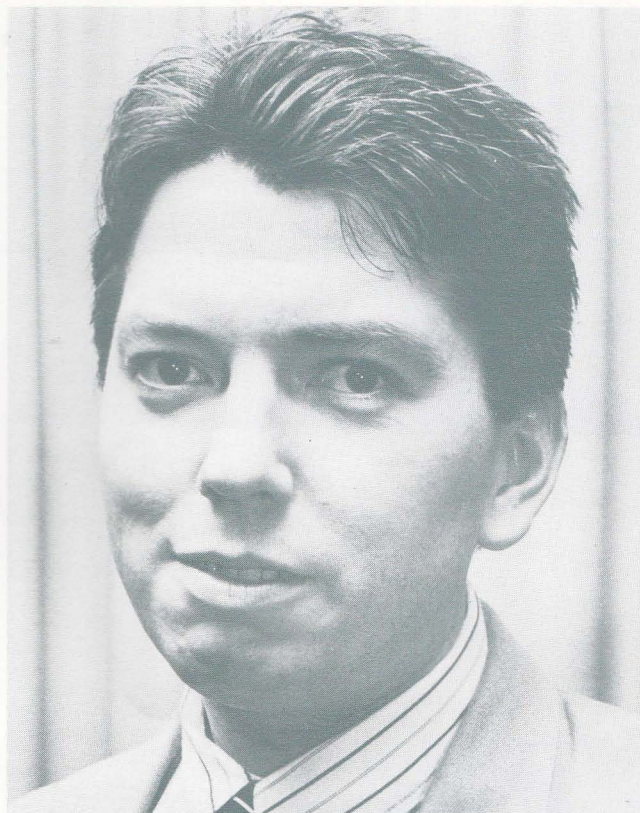
The Board of Directors has pleasure in announcing the appointment of Mr. Michael McCaffery as Artistic Director to the Society.

He was born on Tyneside in 1955 and educated locally and at Magdalene College, Cambridge, where he read English. His interest in theatre and the performing arts developed at an early age and he was active as an actor and director in both youth and amateur theatre (including the National Youth Theatre of Great Britain) before going to university. As an undergraduate, he acted in and directed over thirty student productions for the Amateur Dramatic Club and the Cambridge University Opera Society between 1975 and 1978.

He made his professional directorial debut in 1979 with a much-acclaimed production of *The Merchant of Venice* for the Marlowe Society at Cambridge Arts. As a result of this, he joined the Old Vic Company in London as Assistant Director and, in 1980, became the National Theatre of Great Britain's youngest Staff Director, working as Associate to Michael Rudman, Michael Bogdanov, and Harold Pinter.

Michael McCaffery has worked closely with Sir Peter Hall on many of his opera productions at Glyndebourne and, more recently, at the Bayreuther Festspiele in West Germany, where, in 1985 and 1986 he directed *Ring* cycles (after Peter Hall's 1983 production to great popular and critical acclaim. He has also directed for Glyndebourne Festival Opera and Glydebourne Touring Opera in Britain and, earlier this year, at the Hong Kong Arts Festival.

His freelance work covers a broad range of drama and opera and he has directed *Macbeth*, *Henry IV Part One* and *Romeo and Juliet* (Shakespeare), *Saint Joan* (Shaw), *Total Eclipse*



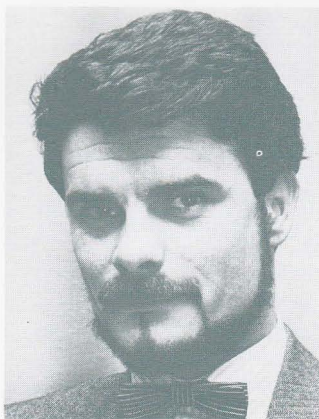
(Hampton), *Two Noble Kinsmen* (Fletcher), *The Idiot* (Gray), *Puntilla* (Brecht) and *Don Juan Comes Back from the War* (Horvath). His opera productions include *A Midsummer Night's Dream*, *Iphigenie En Tauride*, *Il Tabarro* and *Il Serva E L'Ussaro*. He is closely associated with drama training and works frequently at the Royal Academy of Dramatic Art and the Guildhall School of Music and Drama in London. He has also held the Lectureship in Performance Studies at Manchester University.

Mr. McCaffery will take up his appointment with the Society in January 1987.

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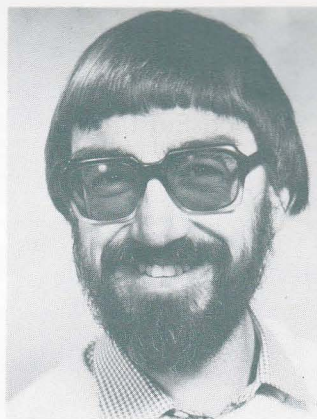
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DAVID COLLOPY

(Administrator) Irish.

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera as Administrator. This position he held for five years. After a short period in London he returned to Ireland last year to take up his present post with the D.G.O.S.



PHILLIP GILBERT

(Chorus Master)

English. Graduate of the Royal College of Music and University of Hull where in 1982 he won the Special Music Prize for most outstanding student. He worked with Welsh National Opera and Wexford Festival and is now full time with the D.G.O.S.



ALBERT ROSEN

(Conductor Orfeo ed Euridice)

Czechoslovakian. studied at the Prague Conservatory and the Vienna Music Academy. His first operatic engagement was at Pilsen. He was appointed First Conductor at the Smetana Theatre in Prague in 1965. In 1969 he was appointed Chief Conductor of the RTE Symphony Orchestra and is presently Chief Guest

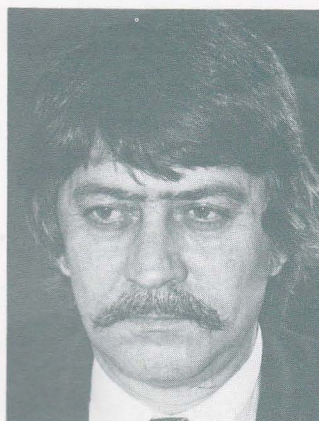
Conductor. He spends his summers in Australia where he is Chief Conductor of the West Australia Symphony Orchestra.



GIOVANNI VENERI

(Conductor Turandot)

Italian. Born in Parma, won the Evan Gorga Scholarship in Rome where he studied violin and piano. Later at the Parma Conservatoire he studied composition attaining his diploma. He has conducted most of the important orchestras in Europe. This is his fifth visit to Dublin.

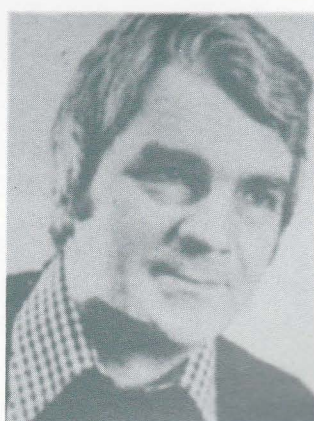


DARIO MICHELI

(Producer & Designer/ Turandot) Italian.

Dario Micheli makes a welcome return as Producer/Designer of Turandot. For the past 4 years he has taught stagecraft and mime at the L'Accademia D'Arte Lirica Di Osimo where his colleagues on the teaching staff include Elizabeth Schwarzkopf, Magda Olivero, Ettore Campogalliano, Antonio Tonini etc. He was invited by the Teatro del Giglio in

Lucca to establish a workshop for painting and construction of all their stage settings for the Lyric Theatre and since 1980 has supervised and developed this activity as well as designing and producing many operas there. Other recent engagements have included Tournees in the Far East including Seoul and Tokyo.



PATRICK MURRAY

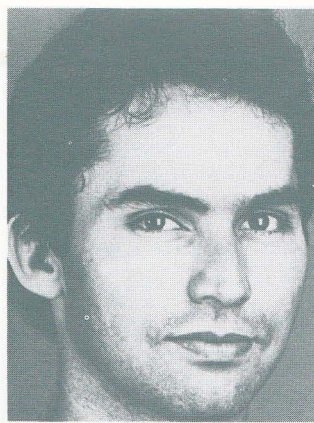
(Producer & Designer Orfeo ed Euridice —

Irish. Cork-born Patrick Murray is no stranger to the D.G.O.S. having designed numerous productions over the past decade but on this occasion we welcome him as both producer and designer for Orfeo ed Euridice. He works on all the major productions for the Cork Opera House and Irish National Ballet Co.



JOAN DENISE MORIARTY

(Choreographer — Orfeo ed Euridice) Irish. Studied ballet in London and Paris. In 1945 she returned to Cork and started a ballet school then founded the Cork Ballet Co, and in 1973 the Irish Ballet Company was established, later to become the Irish National Ballet.



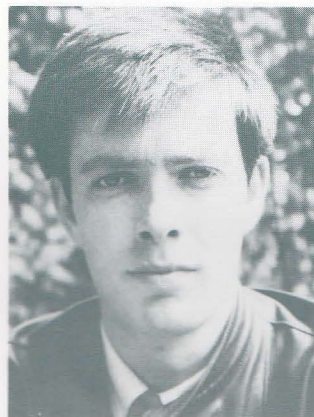
BABIL GANDARA

(Choreographer — Turandot) Mexican. Studied dance with Nikita Talin of the Harkness School of Ballet, New York. Has worked under Hans Brena, Anton Dolin, John Gilpin and Joan Denise Moriarty. He has danced with the Irish Ballet Co., Flanders Ballet and Scapino Ballet. Recently founded Irish Theatre Ballet Company.



OTELLO CAMPONESCHI
Costume Designer — (Turandot) Italian. Born in Rome in 1953, Otello Camponeschi has a Doctorate in Architecture. Among other successes, he designed the costumes for "Madama Butterfly" and "Lorelei" (by Catalani) in Lucca in 1982. His designs for Handel's "The Resurrection" in Rome, 1984, won much acclaim; and he followed this at Paris in 1985 with his designs for the worldwide television

presentation "Rossini at Versailles." For the D.G.O.S., he designed the sets for "Don Carlo" in 1985.



PATRICK YOUNG

(Stage Manager/ Turandot) English. Graduated from university in 1981 and first worked in music administration. For two summers he worked at the International Arts Festival in Montepulciano, Italy, and returned to Italy in 1984 as stage manager on the Early Opera Project's production of 'Orfeo'. Last year he assisted on the video production of King Priam for Channel 4 TV and recently revived Don Giovanni for this year's Glyndebourne Touring Co. Works frequently with Kent Opera.



ALEX REEDIJS

(Stage Manager Orfeo ed Euridice) New Zealander. Began his career with the New Zealand Opera Co. and moved to the New Zealand Ballet Co. Productions include Bohème, Figaro, Coppelia and La Sylphide. He is involved with the London International Festival and has worked for the Lyric Theatre in Hammersmith. This is his second visit to Dublin.



CLARE YOUNG

(Stage Properties Turandot) English. Clare has worked as Stage Manager for Kent Opera and the Buxton Festival and as Design Assistant for the Royal Shakespeare Company, ENO, the Curtain Theatre and The Shaw. She also directs and designs Children's Opera.



JIMMY VAUGHAN

(Repetiteur/Turandot)
Irish. Already recognised as one of Ireland's finest young accompanists Jimmy studied with Dorothy Stokes at the R.I.A.M. and later with Andre Tchaikowsky and Norma Fisher in London. In the field of composition he has twice won the award of RTE's 'Young Composer of the Year'. He has recently been awarded two Italian Government Scholarships enabling him to study at

Sienna and he continues his studies in the Academia di Santa Cecilia in Rome.



ETHNA TINNEY

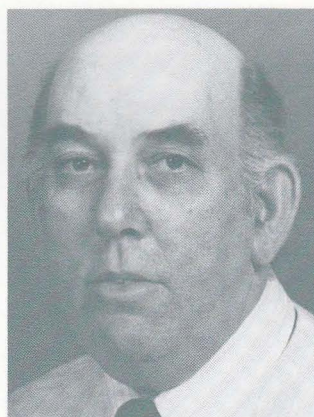
(Repetiteur Turandot)
Irish. Well known as a solo pianist here in Ireland. Has conducted operas by Cavalli, Monteverdi and Handel and earlier this year conducted the Dublin Philharmonia Orchestra in the N.C.H. This is her fifth consecutive season with the D.G.O.S.



JOSEPHINE SCANLON

(Assistant Stage Manager)
Irish.

Has been involved in theatre and opera from a very early age. Has sung leading soprano roles with many musical societies in Ireland.



BRENDAN CAVANAGH

(Tenor) Irish. This most versatile artist appears regularly with the D.G.O.S. and returns this season to sing Pong in Turandot. Has also sung with Wexford Festival and Cork City Opera.



RADMILA BAKOCEVIC

(Soprano) Yugoslavian. Radmila Bakocevic studies with Professor Nikola Cvejic at the Belgrade Music Academy where she acquired an M.A. Degree. While studying she was engaged as a soloist by the Belgrade Opera and later was engaged for a year by Teatro alla Scala. She was awarded numerous prizes at various international contests for young artists.

She has made guest appearances at all the principal opera houses such as Milan, Rome, Moscow, Venice, London, Buenos Aires with performers like Del Monaco, Corelli, Siepi, Cappuccilli and Domingo.

She has taken part in many international festivals such as Edinburgh, Athens, Berlin and Vienna.

She comes to Dublin this season to sing "Turandot."



PATRICIA BARDON

(Contralto) Irish. Patricia Bardon studies with Veronica Dunne at the College of Music, Dublin. Her career is being sponsored by Dinners Club International. In 1983 she was runner-up in the Cardiff singer of the world competition. Later that year she was invited to accompany President and Mrs Hillery on their State Visit to Japan where she sang for the Crown Prince

and Princess in Tokyo. In the concert field Patricia has a vast repertoire which takes her regularly to many countries including England, France, Switzerland and Spain. Recently she recorded her own T.V. programme for the B.B.C.

Patricia's Operatic appearances include roles of "Suzy" in "La Rondine" in Basel, "Flosshilde" in Wagner's "Ring" with W.N.O. a role she has also sung in Covent Garden and Gluck's "Orfeo" in Tenerife. She returns this season to sing Orfeo.



MARY CLARKE

(Mezzo Soprano) Irish.

Mary is an Arts Graduate of U.C.D. and has been studying singing at the College of Music with Veronica Dunne for the last three years. She also studies with Alison Young and Phillip Gilbert and has worked with Peter Gelhorn in London. Her operatic roles include Morgana in Handel's "Alcina"; Adina in "L'Elisir d'Amore" and Amor in Monteverdi's

"L'Incoronazione de Poppea". She has recorded Haydn's "Creation" with the RTE Philharmonic Choir and Concert Orchestra and is this year's "Golden Voice of Ireland".



WALTER DONATI

(Tenor) Italian.

This is Walter Donati's third visit to Dublin. On this occasion he will sing Calaf in Turandot after his success in last season's undoubted hit, Nabucco. Sings in all the major opera houses in Italy and the U.S.A., his most recent successes at La Scala, Milan (I Lombardi), Buenos Aires (Girl of the Golden West); Avignon (Aida). When he leaves Dublin he will sing in Norma (Santiago and Lisbon) and Manon Lescaut in Edmonton, Canada.



FRANK DUNNE

(Tenor) Irish. Sang the Irish Premières of several works of Monteverdi including the title role in his opera "L'Orfeo" at the Dublin Theatre Festival of 1974. Has appeared in N.C.H. many times with both RTE Orchestras. Was for a time a member of the R.T.E. Singers. A regular broadcaster from R.T.E. — recently was heard in recordings of two Song Cycles of Benjamin Britten

and has recently recorded for radio a performance of Haydn's "Creation". Returns to sing Pang in Turandot.



LIU YUE

(Bass) Chinese. the D.G.O.S. are pleased to welcome Liu Yue who will be the first Chinese bass to perform for the Society. Liu, who will sing the role of Timur in Puccini's "Turandot", was born in Tian Jing in 1958 where he performed as a soloist in the city's "Song and Dance" Ensemble from 1975 to 1980. He studied in China's Central Conservatory of Music in Beijing for a further

five years. During that time he travelled to Europe where he took third place in the "Cardiff Singer of the World" last year.



VIRGINIA KERR

(Soprano) Irish. Virginia Kerr started singing while still at school and subsequently studied at the R.I.A.M. and later at the Guildhall School of Music and Drama in London. After three years she graduated with both Teacher's and Performers' Diplomas but remained at the college for a further two years to study on the college opera course. She has a vast repertoire in operatic, concert, oratorio

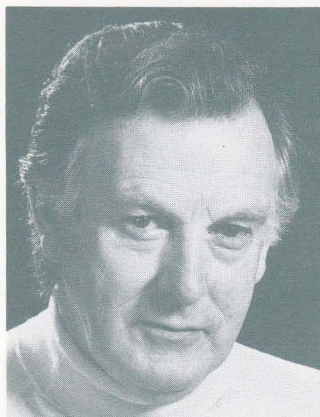
and choral works as well as being very active in modern music and has been the soloist in several premières in Ireland. She recently sang the title role in Janacek's opera 'Jenufa' for Scottish Opera and has just completed a highly successful season with the newly formed Opera Theatre Co. in their production of Britten's "The Turn of the Screw". She returns this season to sing Liu in "Turandot".



ANGELA FEENEY

(Soprano) Irish. Angela Feeney was born in Belfast and attended the Belfast School of Music before moving south to study with Veronica Dunne. In 1978 she received scholarships from the Belfast Education Authority, the City of Munich and the John McCormack Award from Dublin enabling her to study at the Richard Strauss Konservatorium where she received her diploma in

1980. She was then engaged by the Bavarian State Opera Studio for two years making guest appearances with the renowned Bamberger Symphoniker, the Hamburg and Frankfurt State Opera Companies. Earlier this year she made her debut with the E.N.O. in London as Donna Elvira in Don Giovanni where she returned to sing Marenka in The Bartered Bride. Her Cio Cio San in Madama Butterfly for Opera Northern Ireland was another outstanding success which she was able to repeat when she later sang the role at the Berlin State Opera. She returns to us to sing Euridice.



PETER McBRIEN

(Baritone) Irish. One of our most versatile singers with a repertoire ranging from Musicals, Recitals and Oratorio to Grand Opera. He has toured extensively in Europe with R.T.E. and in America. He is a regular guest with the D.G.O.S. and this season will sing Ping in *Turandot*.



TED RYAN

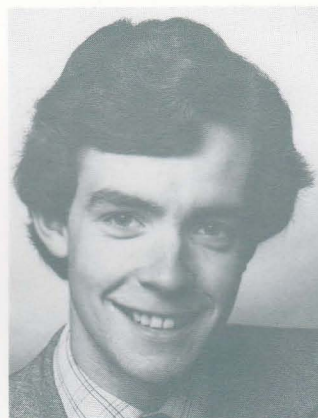
(Tenor) Irish. Studied under Michael O'Higgins at the Royal Irish Academy of Music and later at the Dublin Municipal College of Music. He is well known to Dublin audiences for his many appearances in operetta and in particular for his performances in the tenor roles of the Savoy Operas. In 1982 he won the award for Best Male Singer in the Waterford Festival of Light Opera.



KATHLEEN TYNAN

(Soprano) Irish. Wexford-born Kathleen Tynan is one of Ireland's finest young sopranos. She studied with Paul Deegan at the R.I.A.M. and recently with Laura Sarti at the Guildhall School of Music and Drama in London. She was acclaimed Best Female Voice at the N.I. Festival of Light Opera '84 and has sung in numerous Oratorio performances in Ireland. She made her Wexford Festival

debut this year in *Koenigskinder* and recently gave a recital of Baroque song at Burgh House, London. This is her second visit to the D.G.O.S. where she will sing *Amor in Orfeo ed Euridice*.



NIGEL WILLIAMS

(Bass) Irish. Nigel is fast establishing himself as one of the most exciting Irish singers of the younger generation. He has won an impressive array of awards and prizes, including the Joseph O'Mara award for best male singer in the Golden Voice of Ireland competition in 1985, the Gold Medal in singing in the College of Music and a 1986 award of the Friends of the Vocal Arts in Ireland. He has

appeared with the D.G.O.S. on numerous occasions and can be seen as the Mandarin in *"Turandot"*.

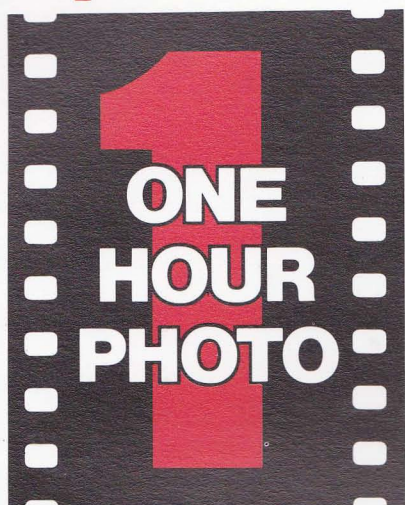
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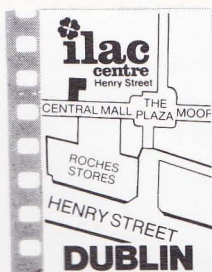
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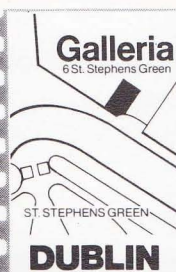
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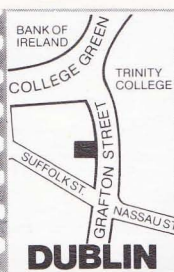
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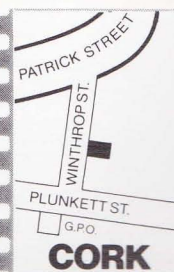
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 Helen Briscoe
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 Claire Crehan
 Camilla Gunzl
 Catherine McCarthy
 Elias Maguire
 David Lillis

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Jack Leydier
 Vanessa Caminiti
 Joan Miley
 Michael McKenna
 Carlos Assa Munt
 Keith Packer
 Audrey McAllister
 Mary Wheatley
 Ruth McSparran
 Arthur Nachstern

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Archie Collins
 Tom Kane
 Elizabeth Csibi
 Kathleen Green
 Margaret Adams
 John O'Mahony-Adams
 Maureen Carolan
 Neil Martin

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Aisling Drury Byrne
 Dáirine Ni Mheadhra
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 Wolfgang Euilitz
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Leader: Fionnuala Hunt

Conductor: Albert Rosen

1. OVERTURE
LA FORZA DEL DESTINO *Verdi*
2. LIU YUE
IL LACERATO SPIRITO Simon Boccanegra (Prologue) *Verdi*
3. RADMILA BAKOCEVIC (Soprano)
IO SON L'UMILE ANCELLA Adriana Lecouvreur (Act 1) *Cilea*
4. WALTER DONATI (Tenor)
MA SE M'E FORZA PERDERTI Un Ballo in Maschera (Act 3) *Verdi*
5. VIRGINIA KERR (Soprano)
EBBEN? NE ANDRO LONTANA La Wally (Act 1) *Catalani*
6. KATHLEEN TYNAN (Soprano) PETER McBRIEN (Baritone)
LA CI DAREM LA MANO Don Giovanni (Act 1) *Mozart*
7. ANGELA FEENEY (Soprano)
DICH, TEURE HALLE Tannhauser (Act 2) *Wagner*
8. WALTER DONATI
E LUCEVAN LE STELLE Tosca (Act 3) *Puccini*
9. VIRGINIA KERR, PETER McBRIEN
PURA SICCOME UN ANGELO La Traviata (Act 2) *Verdi*

Interval — 20 minutes

10. INTERMEZZO
MANON LESCAUT *Puccini*
11. VIRGINIA KERR, ANGELA FEENEY
MIRA, O NORMA Norma (Act 2) *Bellini*
12. RADMILA BAKOCEVIC
D'AMOR SUL ALI ROSÈE Il Trovatore (Act 4) *Verdi*
13. WALTER DONATI
CH'ELLA MI CREDA La Fanciulla del West (Act 3) *Puccini*
14. LIU YUE (Bass)
LA CALUNNIA Il Barbiere di Siviglia (Act 1) *Rossini*
15. KATHLEEN TYNAN
DEH' VIENI, NON TARDAR Le Nozze di Figaro (Act 4) *Mozart*
16. ANGELA FEENEY
SONG TO THE MOON Rusalka (Act 1) *Dvorak*
17. PETER McBRIEN
PIETA, RISPETTA AMORE Macbeth (Act 4) *Verdi*
18. RADMILA BAKOCEVIC, WALTER DONATI
MARIO, MARIO ... Tosca (Act 1) *Puccini*

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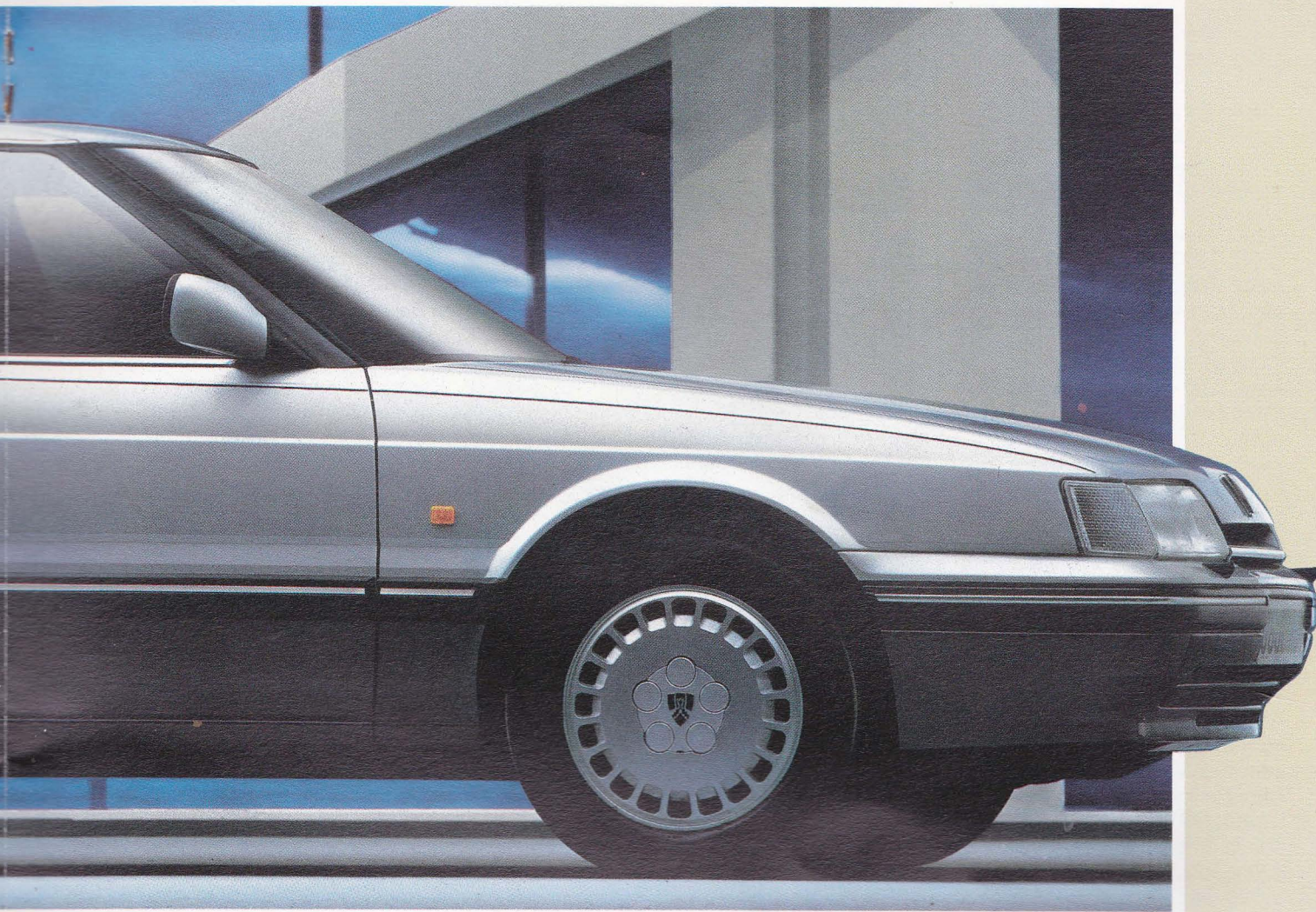
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ENGINEERING IN

A FINER FORM

ORFEO ED EURIDICE

CHRISTOPH W. GLUCK (1714-1787)

Had Christoph Willibald Gluck (1714-1787) not had exceptional musical aptitude, he would probably have become a forester like his father. Not that his musical leanings were altogether encouraged and at one point he was forced to leave home in order to pursue his chosen career. At Prague University he learnt violin, 'cello and keyboard instruments. He supported himself as a teacher and organist, and even appeared as a soloist playing the 'glasses' or glass harmonica, while on a visit to London. As a chamber musician in the household of Prince Lobkowitz in Vienna, Gluck had the opportunity to be heard by a wide range of influential people including Prince Melzi, a civil servant in the Austrian administration of Lombardy, who took the young man off to Milan where he studied with Giovanni Battista Sammartini from 1737 to 1741. It was at this point that Gluck began writing operas, for Milan, Venice and Bologna with much success. This led to an invitation to London where his pasticcio *La caduta dei giganti* was performed. It was in London too that Gluck met Thomas Arne, and Handel who took to Gluck but is on record as saying that he knew no more about counterpoint than his own cook.

After London Gluck toured a good part of Europe, returning to Vienna in 1749. There he met and fell in love with Marianne Pergin, who was then all of sixteen, and daughter of an enormously wealthy banker. Trouble was, Joseph Pergin refused his daughter's hand in marriage. Conveniently, however, Pergin died the following year and the year after that Gluck married Marianne. He was thirty-six, she eighteen. It proved a happy marriage though a childless one. Marriage did not curb Gluck's itinerant career as a musician and composer, and he maintained his travels through Europe almost to the end of his days.

History remembers Gluck as a great reformer, the composer who initiated the start of 'modern' opera, but he was not filled with a sense of mission, not in the Wagnerian sense of creating a whole new world of music drama. What happened was that Gluck got caught up in a movement which sought to remove the more florid vocal excesses from the opera, to make the plot more to the point (instead of a rambling tangle of coincidences), above all to make art more economic in its means and therefore more natural. Paris was leading the way and from Paris came Raniero Calzabigi



(1714-1795), the Italian literary critic and author, who had amused himself in Paris, when he was not pursuing women (no less a figure than Casanova admired him in this regard), by running a lottery with Madame de Pompadour. The 'reform group' in Vienna included besides Calzabigi, Count Durazzo who was director of the Imperial Theatres and who had engaged Gluck as musical director, and the dancer Gasparo Angiolini. According to Calzabigi, he himself chose Gluck as the composer most likely to realise the ideals of the group, and Gluck certainly acknowledged the influence of the

author and poet. So it was that *Orfeo ed Euridice* came about, receiving its first performance on October 5, 1762. It was not the first reform work by Gluck, however. That happened to be a ballet, *Don Juan*, which received its first performance the year previous, but without the enthusiasm that *Orfeo* was eventually to receive, especially in Paris. Gluck had been composing opera for more than twenty years, was forty years of age, before writing the first of his reform operas. He followed it with a number of others, including *Alceste* (1767) which demonstrated the principles of the new school more completely. The music serves the drama, is in no way independent of it, and that, more or less, is how opera has been conceived ever since. Gluck remained on good terms with the leader of the 'old school' Pietro Metastasio (1698-1782) who continued to write for him.

In some ways, the fact *Orfeo* was a 'reform' opera is readily apparent today. The story line is a straightforward fable, free of muddling sub-plots; Calzabigi has only three characters plus choruses in his libretto, and the music is certainly free of florid excesses. But in other ways the opera seems not at all modern. For instance, the fact the fable is one from classical mythology, the use of various choruses (mourners, demons and blessed spirits) to which the reformers attached great importance; and the tender manner in which the death of Euridice is handled (a far cry from the blood-and-guts school of *verismo* opera) transport us to a quite different world from our own. But above all, *Orfeo* had one foot very definitely in the unreformed school — as the reformers themselves would have readily agreed — in having the chief role expressly written for the castrato voice. At the first performance at the Burgtheater, Vienna, the role of Orfeo was taken by the castrato, Gactano

Guadagni (c. 1725-1792) who, incidentally, was heard in Dublin about a decade earlier. (The delight of Guadagni's old age was his own puppet theatre which, being free, attracted large crowds. His *pièce de résistance*, with himself operating the puppets, was *Orfeo ed Euridice*).

We can never really know what the castrati sound like. They were renowned for the disembodied quality of their voices and a vocal technique which may never have been excelled. There is, supposedly, one castrato on record. That is Alessandro Moreschi who was born as late as 1858 and died only in 1921. He was director of the Papal Choir of the Sistine Chapel and was recorded by the Gramophone & Typewriter Co. (as HMV was then known) in 1902-3. But the 'eerie bleat' as one critic had described his singing, with its

uncertain intonation, can hardly bear comparison with Guadagni and his contemporaries.

For the Paris production of 1774, Gluck used a tenor for the role; while for the revised version of 1859 by Berlioz, it was the mezzo-soprano Pauline Viardot-Garcia (1821-1910) who was chosen for the role, and Orfeo is now generally sung by a female, although occasionally a baritone has taken the part.

Historic as *Orfeo ed Euridice* is in the development of opera, its appeal lies less in its drama than in its sustained lyricism, its evocation of an arcadian idyll, and its long flowing lines for the voice with orchestral writing that is translucent.

GORDON T. LEDBETTER

SYNOPSIS

ACT I

Following a brief and solemn prelude, the curtain rises on Act I, showing a grotto with the tomb of Euridice. The beautiful bride of Orfeo has died. Her husband and friends are mourning at her tomb. During an affecting aria and chorus ('Chiamo il mio ben così') funeral honours are paid to the dead bride. The orchestra, echoes, with moving effect, the distracted husband's cries to his bride, until, in answer to the piercing cries of Orfeo, Amor appears. He tells the bereaved husband that Zeus has taken pity on him. He shall have permission to go down into Hades and endeavour to propitiate Pluto and his minions solely through the power of his music. But, should he rescue Euridice, he must on no account look back at her until he has crossed the Styx.

Upon that condition, so difficult to fulfil because of the love of Orfeo for his bride, turns the whole story. For should he, in answer to her pleading, look back, or explain to her why he cannot do so, she will immediately die. But Orfeo, confident in his power of song and in his ability to stand the test imposed by Zeus and bring his beloved Euridice back to earth, receives the message with great joy.

'Fulfil with joy the will of the gods,' sings Amor, and Orfeo, having implored the aid of the deities, departs for the Nether World.

ACT II

Entrance to Hades, When Orfeo appears, he is greeted with threats by the Furies. The scene, beginning with the chorus, 'Chi mai dell'Erebo?' is a masterpiece of dramatic music. The Furies call upon Cerberus, the triple-headed dog monster that guards the entrance to the Nether World, to tear in pieces the mortal who so daringly approaches, and the bark of the monster is reproduced in the score. What lifts the scene to its

thrilling climax is the infuriated 'No!' which is hurled at Orfeo by the dwellers at the entrance to Hades, when, having recourse to song, he tells of his love for Euridice and his grief over her death and begs to be allowed to seek her. The sweetness of his music wins the sympathy of the Furies. They allow him to enter the Valley of the Blest, a beautiful spot where the good spirits in Hades find rest, a state that is uniquely expressed in their slow dance with its famous flute solo. Happy Shade and her companions sing of their bliss in the Elysian Fields: 'E quest' asilo ameno e grato' (In this tranquil and lovely abode of the blest). Orfeo comes seeking Euridice. His peaceful aria (with its oboe *obbligato*) 'Che puro ciel' (What pure light) is answered by a chorus of Happy Shades. To him they bring the lovely Euridice. Orfeo, beside himself with joy, but remembering the warning of Amor, takes his bride by the hand and, with averted gaze, leads her from the vale.

ACT III

She cannot understand his action. He seeks to soothe her injured feelings. (Duet: Su, e con me vieni, o cara'.) But his efforts are vain; nor can he offer her any explanation, for he has also been forbidden to make known to her the reason for his apparent indifference. She cannot comprehend why he does not even cast a glance upon her and protests in a passionate aria and duet, 'Che fiero momento', that without his love she prefers to die.

Orfeo, no longer able to resist the appeal of his beloved bride, forgets the warning of Amor. He turns and passionately clasps Euridice in his arms. Immediately she dies. It is then that Orfeo intones the lament, 'Che farò senza Euridice' (I have lost my Euridice), Amor, affected by the grief of Orfeo, appears to him, touches Euridice and restores her to life and to her husband's arms.



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ORFEO ed EURIDICE

Opera in Three Acts

Libretto by Raniero da Calzabigi

Music by

CHRISTOPH WILLIBALD GLUCK

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CAST

In order of appearance

ORFEO	PATRICIA BARDON
AMOR, <i>God of Love</i>	KATHLEEN TYNAN
A HAPPY SHADE	MARY CLARKE
EURIDICE	ANGELA FEENEY

Shepherds and Shepherdesses, Furies and Demons, Heros and Heroines in Hades

DUBLIN GRAND OPERA SOCIETY CHORUS

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IRISH NATIONAL BALLET

Choreographer: JOAN DENISE MORIARTY

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PRODUCER	PATRICK MURRAY
DESIGNER	PATRICK MURRAY
LIGHTING DESIGNER	SEAN BURKE
STAGE MANAGER	ALEX REEDIJK
STAGE PROPERTIES	JOSEPHINE SCANLON
REPETITEURS	ETHNA TINNEY, EITHNE LYNCH
COSTUMES	FRANCES BARRY, CORK
SCENERY	PATRICK SHINE, CORK

SYNOPSIS OF SCENES

Act One

A Tomb

Interval 20 Minutes

Act Two

Scene One: Entrance to Hades

Scene Two: Elysian Fields

Interval 20 Minutes

Act Three

Scene One: A Cave

Scene Two: Temple of Amor

A warning bell will ring five minutes and three minutes prior to the end of each Interval

Orfeo ed Euridice was first performed in Vienna on 5th October, 1762.

The first performance of the version, revised by Berlioz, was at the Théâtre Lyrique, Paris, on 18th November, 1859. First Dublin Performance: 21st September, 1860.



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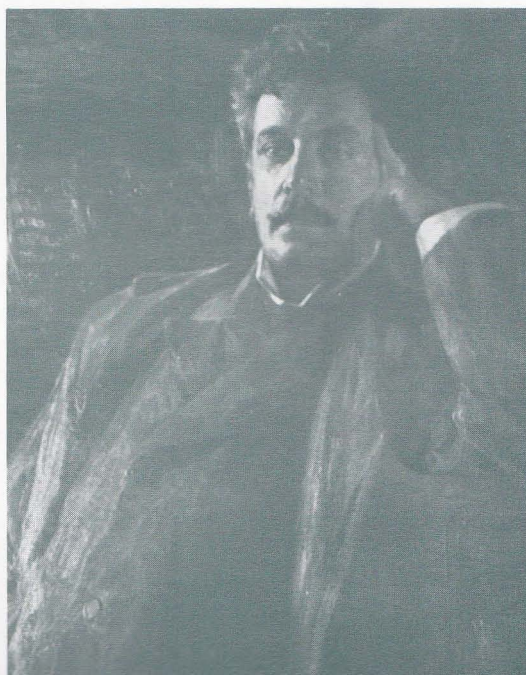
TURANDOT

GIACOMO PUCCINI (1858 - 1924)

Puccini had a supreme gift for melody and an almost unerring instinct for what is right dramatically; not only that, but he knew how to combine both elements, melody and drama, in a manner that made the story line in his works compelling. Few composers have managed to write so many memorable melodies without holding up the action of the drama. For Puccini both elements were, so to speak, but opposite sides of the same coin. He wrote nothing outside opera that is remembered now. The theatre was his natural habitat.

That is not to say it all came easily to him. He was a slow worker, painstaking and craftsmanlike. He spent much time going over librettos, rejecting one after another, and would not compose music to any libretto unless he regarded it as realistic, credible and sufficiently straightforward and uncomplicated that the public in general might respond to it. Puccini would never have countenanced such a curious anomaly as a chorus of hermits, as in the young Verdi's opera *Attila*, nor would he have been tempted to score so complicated, not to say muddling, a plot as that contained in *La Forza del Destino*. Directness of statement, both melodically and dramatically, was what Puccini was after, directness uncluttered by an intellectual 'message' or cryptic symbolism. But this directness of statement and the seemingly effortless lucidity of his operas probably accounts for the fact that Puccini's orchestral writing, both in terms of its resourcefulness and complexity, is often underestimated. There are, of course, thrilling moments in *Tosca* when the orchestra, by turns, underlines the character of Scarpia and the heroine, leads the plot forward, anticipates for us the next move, heightens and relieves the tension with extraordinary skill. But it was with *Turandot* that Puccini's writing for orchestra reached its highest point of refinement. Indeed there are those who say *Turandot* is his greatest work.

Interestingly, Puccini was pessimistic about the future of opera and cited the increasing role of the orchestra as a factor in the decline of the art form. In 1922 he wrote: 'People believe the symphonic element must rule and I, instead, believe this is the end of opera.' Puccini may well have had a point. After all *Turandot* was the last opera written which has a place in the standard



repertoire, Puccini the last opera composer to have won general acceptance with the public at large. Between the prominence allowed the voices and the orchestra there must always be tension. Presumably Puccini went as far with the orchestra in *Turandot* as he judged was viable, beyond which more would have been lost from the singing than gained from the instruments. (It does take a fairly large voice if Liù is to make an impression above some of the massed effects and the same for the tenor in the role of Calaf, of course).

Puccini died, on November 29, 1924, before he had completed the last act of *Turandot*. At the premiere, which took place at La Scala on April 25, 1926, with Rosa Raisa and Miguel Fleta, the conductor Arturo Toscanini turned to the audience towards the end of the third act and said: 'Here the master laid down his pen.' At this point the performance ended and the audience solemnly left the theatre. It was not until the second performance that the opera was given in its completed form.

The task of finishing the opera had been entrusted to Franco Alfano (1876-1954) whose own writing was said to be somewhat similar in style to Puccini. Using the melodic sketches that Puccini left, Alfano produced a creditable result with the final duet which does sound like the work of the master. The final chorus is, however, more problematical. How Puccini would have ended the opera can never be known; but to base the chorus on a reprise of Calaf's aria from the same act is perhaps too easy a solution, lacking the resourcefulness and originality that Puccini might have been expected to bring to the finale.

When the opera transferred to the Metropolitan Opera for its American premiere, the role of Liù was taken by the beautiful Maria Jeritza who was to become Puccini's favourite in the role. The great Italian tenor, Giacomo Lauri-Volpi, was Calaf. That production remained in repertoire until 1930. Oddly the opera was not revived at the Met for another thirty-one years. But when it was again performed in 1961, it was the smash hit of the season, indicative of just how enduring is the appeal of Puccini's music.

GORDON T. LEDBETTER

SYNOPSIS

ACT I

The curtain rises on the ramparts and portion of the Imperial Palace of Peking where dwells the Princess Turandot, daughter of the Emperor of China. It is night. A mandarin recalls to the people the imperial decree — "Turandot the Pure will wed whomsoever, being of royal blood, shall answer her three riddles. The head of him who attempts the test and fails shall fall beneath the executioner's axe. The young Prince of Persia has failed and will die when the moon rises." This Prince is the latest of the long line of princes who have to woo the icy Turandot whose legendary beauty is famed in distant lands. All have been victims of her lust for vengeance (the reasons for which she herself will explain in Act II). As the crowd grows restive and excited at the prospect of another execution, an old man is knocked down in the mêlée and is in danger of being trampled underfoot. He is Timur, the exiled King of Tartary, a fugitive in disguise, followed and tended only by the little slave-girl Liù. He is rescued by a young man who, as chance would have it, is his own son, Calaf, also an exile and the Unknown Prince (*Il Principe Ignoto*) of the opera. A joyful re-union takes place between the father and the son he had believed dead. Liù has long and secretly loved Calaf. When asked by him why she had followed and remained with his father, her simple reply is "Because one day in the Palace you did smile on me, my Lord" (*Perché un dì, nella Reggia, m'hai sorriso*).

Meanwhile, as the grisly preparations for the execution proceed, the excitement of the crowds becomes feverish. But when the Prince of Persia actually appears they are suddenly moved to pity for his youth and beauty. Their cries to Turandot for mercy rise to a clamour which is stilled as the hieratic figure of the Princess appears for a brief moment at a loggia. Wordlessly she gives the sign to the headsman and withdraws from sight. Calaf is transfixed by her beauty. Then, like one possessed, he moves to strike the great gong which is the signal that he too will seek to win Turandot. The three Imperial Ministers, Ping, Pang and Pong — fantastic *buffo* figures of *commedia dell'arte* — deride his infatuation and try to recall him to commonsense. Liù also supplicates him in the lovely aria, *Signore ascolta*. Calaf, unmoved, replies to her appeal in the aria *Non piangere, Liù*, wherein he begs her to comfort his father, Timur, should he fail in the trial. Then eluding their grasp and, in a state of great exaltation, he strikes the gong that announces his candidature.

ACT II

The three Ministers cynically deplore the fallen state of China, corrupted by the blood lust of the tigress Turandot and her three riddles. From these reflections Ping turns to nostalgic repinings for his peaceful home beside the blue lake of Honan, Pong for his woods at Tsiang and Pang for his garden at Kiù. They daydream that at last she may desist from her cruel game and find true love but the noise of the crowd outside brings them back to the reality of another ceremony of riddles followed by the inevitable execution of the hapless suitor.

To the music of a superb march the scene changes to the courtyard of the Palace where the Court, the Ministers and the Mandarins, the Wise Men and the Priests, the guards and the people are assembled for the contest. Enthroned above all is the frail figure of the Emperor, the Son of Heaven. In an ancient quavering voice he tells of the oath he had rashly taken to humour Turandot's whim. He councils Calaf to withdraw but in vain. In the silence that falls after the splendid choral salute to the Emperor the majestic figure of the Icy Princess appears for the first time in full view. Immobile, Turandot begins her long Narration *In Questa Reggia*. (This, lying so high in the voice, is amongst the most cruelly taxing of all soprano music.) Addressing Calaf she relates how "a thousand years ago" China was ravaged by a foreign invader. Her ancestress the gentle Princess Lu-O-Ling "was by a man like you, O Stranger, dragged into the dreadful night of exile where she perished. Her spirit dwells now in me, and I shall avenge her on the stranger princes who come here from every land to woo me. None of them shall have me!" After an unheeded warning to Calaf not to attempt the impossible Turandot propounds her first riddle — "What is the phantom that dies each day and every night is born again?" He answers promptly — "Hope" (*La Speranza*). The Wise Men consult their scrolls; the answer is correct.

A little shaken, Turandot proceeds to the second riddle. The reply again, correct, comes after a little delay — "The Blood" (*Il Sangue*). The crowd applauds.

Turandot's composure crumbles. Advancing menacingly until she is face to face with Calaf, she puts the third and fateful question — "What is it that is ice and yet sets you on fire?" A long pause. Calaf seems defeated, but at last the answer comes. It is — "Turandot!" The crowd is jubilant, but not Turandot, who now implores her Imperial father to spare his proud daughter the shame of being delivered like a slave to the stranger Prince. The Emperor, bound by his oath, rejects her plea. But Calaf chivalrously casts his victory at her feet. If Turandot before the dawn can tell him his name, not only will he release her from their pact but he will die himself at dawn. As the crowd acclaim his chivalry the curtain falls.

ACT III

Night. The heralds are heard crying Turandot's latest decree, "None shall sleep this night and death to many shall be the penalty if the stranger's name is not discovered before the break of day." In the splendid *romanza* "*Nessun dorma*" Calaf rejoices that since none can know the mystery of his name, tomorrow Turandot will be conquered. Turandot's decree spreads panic through the city. Ping, Pang, Pong vainly offer Calaf bribes — gold, gems, power, lovely maidens — if he will renounce Turandot and leave Peking. Timur and Liù are recognised as Calaf's companions of the day before. When Turandot demands the stranger's name from Timur, Liù boldly claims that the secret is known to her alone. At Turandot's order the girl is tortured, but to no effect. "I know his name," Liù exults, "and I keep it to myself alone." Fearful that her resolution may break as the torture passes endurance, Liù snatches a dagger from her guards and plunges it into her own breast.

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Turandot, amazed at the girl's strength, asks whence it came. "Through Love," Liù answers and, dying warns her frigid tormentor that she will melt and love Calaf as she herself has done. (Aria: *Tu, che di gel sei cinta.*) Liù's corpse is borne away and the crowd disperses in superstitious fear.

(Here ends Puccini's work.)

Turandot, visibly moved by Liù's sacrifice of her life for love alone, faced the Unknown Prince. The duet begins and as it unwinds the ice round Turandot's heart begins to melt until finally she surrenders to the ardour of his kisses. The glory of the Ice Princess is ended with her weeping in Calaf's arms. Just as the dawn is about to break Calaf tells his name. "Now I am in your power and you may destroy me if you will." For a moment it seems as though Turandot will repent of her weakness and accept his challenge. But no, Calaf has truly won her. As dawn breaks the scene changes, revealing again the Emperor and his Court. When Turandot addresses the Emperor, her rapturous words are, "August father! At last I know the Stranger's name and it is . . . Love!"

The piano which Puccini used when writing "Turandot". It is on permanent display in the house where he was born in Lucca, which is now the Puccini Museum.



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TURANDOT

Opera in Three Acts

Libretto by Giuseppe Adami and Renato Simoni based on Gozzi's fable

Music by

GIACOMO PUCCINI

(Property of G. Ricordi and Co.)

CAST

In order of appearance

A MANDARIN	NIGEL WILLIAMS
LIÜ, <i>a slave girl</i>	VIRGINIA KERR
CALAF, <i>the Unknown Prince</i>	WALTER DONATI
TIMUR, <i>exiled King of Tartary, Calaf's father</i>	LIU YUE
Imperial Ministers	
PING: <i>The Grand Chancellor</i>	PETER MCBRIEN
PONG: <i>Chief of the Imperial Kitchen</i>	BRENDAN CAVANAGH
PANG: <i>The General Purveyor</i>	FRANK DUNNE
EMPEROR ALTOUM.	TED RYAN
PRINCESS TURANDOT	RADMILA BAKOCEVIC

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SYNOPSIS OF SCENES

Peking in Legendary Times

Act One

The Walls of the Imperial City of Peking

Interval 15 Minutes

Act Two

Scene One: A pavilion in the Imperial Palace

Scene Two: A Courtyard in the Palace

Interval 15 Minutes

Act Three

Scene One: A garden outside Turandot's apartments

Scene Two: As in Act Two Scene Two

A warning bell will ring five minutes and three minutes prior to the end of each Interval

Turandot was first performed at La Scala, Milan on 25th April, 1926.

First Dublin Performance: Gaiety Theatre, 26th November, 1957.

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Car Parking: We offer car parking facilities in association with Dublin Corporation. On production of a car parking voucher, which you will get with your tickets, the charge at the Drury Street Car Park is 50p. To qualify for this special price, cars must enter after 6 p.m. and leave before midnight.

Latecomers: In response to general request, latecomers will only be seated when a suitable break occurs in the performance.

Performance Information: Smoking is not permitted in the auditorium and patrons are requested not to bring into the auditorium bottles or glasses and to refrain from using tape recorders and cameras.

Gaiety Shop: The Gaiety Shop, selling a full range of confectionery, cigarettes, minerals and ices, is situated next to the main door of the theatre. The kiosk in the foyer is open during each performance.

Gaiety Gallery: The Gaiety Gallery, exhibiting the work of Irish artists, is situated on the ground floor, next to the Parterre Bar.

Interval Drinks: To avoid queuing at the interval, drinks may be ordered and paid for, and a table reserved in advance in any of the bars. The Bars will remain open after the performance.

Ice Cream: For the benefit of party organisers, ices may be ordered in advance for the interval.

Conference/Reception Facilities: The Gaiety Bars offer an attractive setting for small conferences or receptions. These can be arranged during the day, or immediately before/after a performance.

The management reserves the right to refuse admission, and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

-0-

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GAIETY
THEATRE

DUBLIN GRAND OPERA SOCIETY

PRODUCTIONS

1941 — 1986

W — Winter Season

S — Spring Season

ADRIANA LECOUVREUR

Francesco Cilea (1866 — 1950)
1967 — S; 1980 — S.

AIDA

Giuseppe Verdi (1813 — 1901)
1942 — W; 1943 — W; 1945 — S; 1947 — S; 1948 — S;
1950 — S; 1954 — W; 1957 — S; 1958 — S; 1961 — S;
1963 — S; 1967 — S; 1971 — S; 1976 — S; 1984 — S.

L'AMICO FRITZ

Pietro Mascagni (1863 — 1945)
1952 — W.

ANDREA CHÉNIER

Umberto Giordano (1867 — 1948)
1957 — S; 1959 — S; 1964 — S; 1970 — S; 1976 — S;
1983 — S.

AVE MARIA

Salvatore Allegra (1898 —)
1959 — S.

UN BALLO IN MASCHERA

G. Verdi (1813 — 1901)
1949 — S; 1950 — S; 1955 — S; 1956 — S; 1958 — S;
1963 — S; 1966 — W; 1975 — S; 1981 — S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini (1792 — 1868)
1942 — W; 1951 — S; 1952 — W; 1953 — S; 1957 — S;
1959 — S; 1960 — S; 1965 — S; 1968 — W; 1971 — W;
1977 — S; 1981 — W; 1985 — W..

THE BARTERED BRIDE

Bedrich Smetana (1824 — 1884)
1953 — W; 1971 — W; 1976 — W.

LA BOHÈME

Giacomo Puccini (1858 — 1924)
1941 — S; 1942 — W; 1943 — S; 1944 — W; 1945 — W;
1947 — S; 1948 — W; 1950 — S; 1951 — S; 1952 — S;
1953 — S; 1953 — W; 1954 — W; 1955 — W; 1956 — S;
1957 — W; 1958 — W; 1960 — W; 1962 — S; 1964 — S;
1965 — W; 1967 — S; 1970 — S; 1973 — S; 1976 — S;
1978 — W; 1981 — S; 1984 — S.

THE BOHEMIAN GIRL

Michael W. Balfe (1808 — 1870)
1943 — W.

CARMEN

Georges Bizet (1843 — 1875)
1941 — W; 1943 — S; 1944 — W; 1946 — W; 1947 — S;
1948 — W; 1950 — S; 1951 — W; 1952 — W; 1953 — W;
1954 — W; 1956 — W; 1959 — W; 1961 — W; 1963 — W;
1965 — W; 1967 — W; 1970 — W; 1973 — W; 1981 — W;
1985 — W.

CAVALLERIA RUSTICANA

Pietro Mascagni (1863 — 1945)
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1959 — S;
1960 — W; 1973 — S.

CECILIA

Licinio Refice (1883 — 1954)
1954 — S.

LA CENERENTOLA

G. A. Rossini (1792 — 1868)
1972 — S; 1979 — S.

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart (1756 — 1791)
1950 — S; 1961 — W; 1983 — W; 1984 — W.

DON CARLO

G. Verdi (1813 — 1901)
1950 — W; 1965 — S; 1967 — S; 1973 — W; 1978 — W;
1985 — S.

DON GIOVANNI

W. A. Mozart (1756 — 1791)
1943 — S; 1944 — W; 1947 — S; 1950 — S; 1953 — W;
1955 — S; 1958 — S; 1962 — W; 1965 — W; 1968 — W;
1975 — W; 1978 — W.

DON PASQUALE

Gaetano Donizetti (1797 — 1848)
1952 — S; 1957 — S; 1959 — S; 1961 — S; 1966 — S;
1969 — S; 1975 — S.

L'ELISIR d'AMORE

G. Donizetti (1797 — 1848)
1958 — S; 1969 — S; 1971 — S; 1976 — S; 1982 — S.

ERNANI

G. Verdi (1813 — 1901)
1965 — S; 1976 — S.

EUGENE ONEGIN

P. I. Tchaikovsky (1840 — 1893)
1969 — W; 1976 — W; 1985 — W.

FALSTAFF

G. Verdi (1813 — 1901)
1960 — S; 1973 — S; 1977 — S.

FAUST

Charles F. Gounod (1818 — 1893)
1941 — S; 1941 — W; 1943 — S; 1944 — S; 1945 — W;
1946 — W; 1948 — S; 1949 — S; 1950 — W; 1951 — W;
1952 — W; 1955 — W; 1957 — W; 1959 — W; 1961 — W;
1965 — W; 1972 — W; 1976 — W; 1980 — W.

LA FAVORITA

G. Donizetti (1797 — 1848)

1942—W; 1968—S; 1974—S; 1982—S.

LA FIGLIA DEL REGGIMENTO

G. Donizetti (1797 — 1848)

1978—S.

FEDORA

Umberto Giordano (1867 — 1948)

1959—W.

FIDELIO

Ludwig van Beethoven (1770 — 1827)

1954—W; 1970—W; 1980—W.

DIE FLEDERMAUS

Johann Strauss (1825 — 1899)

1962—W; 1963—W; 1969—W; 1984—W.

THE FLYING DUTCHMAN

Richard Wagner (1813 — 1883)

1946—S; 1964—W.

LA FORZA DEL DESTINO

G. Verdi (1813 — 1901)

1951—W; 1952—S; 1954—S; 1973—S.

GIANNI SCHICCHI

G. Puccini (1858 — 1924)

1962—S.

LA GIOCONDA

Amilcare Ponchielli (1834 — 1886)

1944—W; 1945—S; 1980—S; 1984—S.

HÄNSEL AND GRETEL

Engelbert Humperdinck (1854 — 1921)

1943—W; 1944—S; 1949—W; 1954—W; 1982—W.

TALES OF HOFFMANN

Jacques Offenbach (1819 — 1880)

1945—S; 1945—W; 1957—W; 1970—W; 1975—W;
1979—W.

IDOMENEO

W. A. Mozart (1756 — 1791)

1956—W.

L'ITALIANA IN ALGERI

G. Rossini (1792 — 1868)

1978—S.

JENUFA

L. Janacek (1854 — 1928)

1973—W.

LOHENGRIN

R. Wagner (1813 — 1883)

1971—W; 1983—W.

LOUISE

Gustave Charpentier (1860 — 1956)

1979—W.

A STANDING OVATION FOR BURMAH-CASTROL



OUTSTANDING PERFORMANCES

LUCIA DI LAMMERMOOR

G. Donizetti (1797 — 1848)

1955 — S; 1956 — S; 1958 — S; 1960 — S; 1962 — S;
1965 — S; 1967 — S; 1971 — S; 1974 — S; 1977 — W;
1981 — S; 1984 — S.

MACBETH

G. Verdi (1813 — 1901)

1963 — S; 1979 — S; 1985 — S.

MADAMA BUTTERFLY

G. Puccini (1858 — 1924)

1942 — S; 1943 — S; 1944 — S; 1945 — S; 1945 — W;
1946 — W; 1947 — W; 1949 — S; 1951 — W; 1952 — S;
1953 — S; 1954 — S; 1955 — W; 1956 — S; 1958 — W;
1961 — W; 1965 — S; 1967 — S; 1969 — S; 1971 — S;
1974 — S; 1977 — S; 1980 — S; 1983 — S; 1986 — S.

MANON

Jules Massenet (1842 — 1912)

1952 — S; 1956 — S; 1962 — W; 1969 — W; 1980 — S.

MANON LESCAUT

G. Puccini (1858 — 1924)

1958 — S; 1961 — S; 1972 — S; 1977 — S; 1983 — S.

MARTHA

Friedrich Von Flotow (1812 — 1883)

1982 — W.

THE MARRIAGE OF FIGARO

W. A. Mozart (1756 — 1791)

1942 — S; 1942 — W; 1943 — W; 1948 — W; 1953 — S;
1957 — W; 1959 — W; 1963 — W; 1973 — S.

IL MATRIMONIO SEGRETO

Domenico Cimarosa (1749 — 1801)

1961 — S.

MEDICO SUO MALGRADO

Salvatore Allegra (1898 —)

1962 — S.

MESSIAH

George F. Handel (1685 — 1759)

1942 — S.

MIGNON

Ambroise Thomas (1811 — 1896)

1966 — W; 1967 — W; 1975 — W.

MUSIC HATH MISCHIEF

Gerard Victory (1921 —)

1968 — W.

NABUCCO

G. Verdi (1813 — 1901)

1962 — S; 1964 — S; 1969 — S; 1972 — S; 1977 — S;
1982 — S; 1986 — S.

NORMA

Vincenzo Bellini (1801 — 1835)

1955 — S; 1961 — S; 1981 — W.

ORFEO ed EURIDICE

Christoph W. Gluck (1714 — 1787)

1960 — W; 1980 — W; 1986 — W.

OTELLO

G. Verdi (1813 — 1901)

1946 — S; 1946 — W; 1959 — S; 1964 — S; 1976 — S;
1981 — S.

I PAGLIACCI

Ruggiero Leoncavallo (1857 — 1919)

1941 — W; 1942 — S; 1950 — W; 1955 — W; 1956 — S;
1960 — W; 1968 — W; 1973 — S.

LES PÊCHEURS DE PERLES

G. Bizet (1838 — 1875)

1964 — W.

PELLÉAS ET MÉLISANDE

Claude Debussy (1862 — 1918)

1948 — S.

I PURITANI

Vincenzo Bellini (1801 — 1835)

1975 — S.

QUEEN OF SPADES

P. I. Tchaikovsky (1840 — 1893)

1972 — W.

RIGOLETTO

G. Verdi (1813 — 1901)

1941 — W; 1944 — W; 1945 — W; 1947 — S; 1948 — W;
1949 — W; 1951 — S; 1952 — S; 1953 — S; 1955 — S;
1956 — S; 1958 — S; 1959 — S; 1961 — S; 1963 — S;
1965 — S; 1966 — S; 1968 — S; 1970 — S; 1974 — S;
1978 — S; 1983 — S.

ROMÉO ET JULIETTE

C. Gounod (1818 — 1893)

1945 — S.

DER ROSENKAVALIER

Richard Strauss (1864 — 1949)

1964 — W; 1972 — W; 1975 — W; 1984 — W.

SAMSON AND DELILAH

Camille Saint-Saëns (1835 — 1921)

1942 — S; 1944 — S; 1947 — W; 1966 — W; 1974 — W;
1979 — W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari (1876 — 1948)

1956 — S.

IL SERAGLIO

W. A. Mozart (1756 — 1791)

1949 — S; 1951 — S; 1953 — W; 1960 — W; 1964 — W.

SIMON BOCCANEGRA

G. Verdi (1813 — 1901)

1956 — W; 1974 — S.

LA SONNAMBULA

V. Bellini (1801 — 1835)
1960 — S; 1963 — S.

SUOR ANGELICA

G. Puccini (1858 — 1924)
1962 — S.

TANNHÄUSER

R. Wagner (1813 — 1883)
1943 — S; 1962 — W; 1977 — W.

TOSCA

G. Puccini (1858 — 1924)
1941 — W; 1942 — S; 1943 — W; 1946 — S; 1947 — W;
1948 — W; 1949 — W; 1950 — W; 1951 — S; 1952 — W;
1954 — S; 1955 — S; 1956 — W; 1957 — S; 1958 — W;
1960 — S; 1963 — S; 1966 — S; 1968 — S; 1970 — S;
1975 — S; 1979 — S; 1982 — S; 1985 — S.

LA TRAVIATA

G. Verdi (1813 — 1901)
1941 — S; 1941 — W; 1942 — W; 1944 — S; 1946 — S;
1947 — W; 1949 — S; 1950 — S; 1951 — S; 1952 — S;
1953 — S; 1954 — S; 1955 — S; 1956 — S; 1957 — S;
1958 — W; 1960 — S; 1962 — S; 1964 — S; 1966 — S;
1968 — S; 1970 — S; 1972 — S; 1975 — S; 1979 — S;
1983 — W; 1986 — S.

TRISTAN UND ISOLDE

R. Wagner (1813 — 1883)
1953 — S; 1964 — W.

IL TROVATORE

G. Verdi (1813 — 1901)
1941 — S; 1942 — S; 1943 — S; 1944 — S; 1945 — W;
1946 — S; 1947 — W; 1948 — W; 1949 — W; 1950 — W;
1951 — W; 1952 — W; 1954 — S; 1956 — S; 1959 — W;
1962 — S; 1966 — S; 1969 — S; 1972 — S; 1975 — W;
1980 — S; 1982 — W.

TURANDOT

G. Puccini (1858 — 1924)
1957 — W; 1960 — S; 1964 — S; 1968 — S; 1971 — S;
1978 — S; 1986 — W.

DIE WALKÜRE

R. Wagner (1813 — 1883)
1956 — W.

WERTHER

J. Massenet (1842 — 1912)
1967 — W; 1977 — W.

DER ZIGEUNERBARON

J. Strauss (1825 — 1899)
1964 — W.

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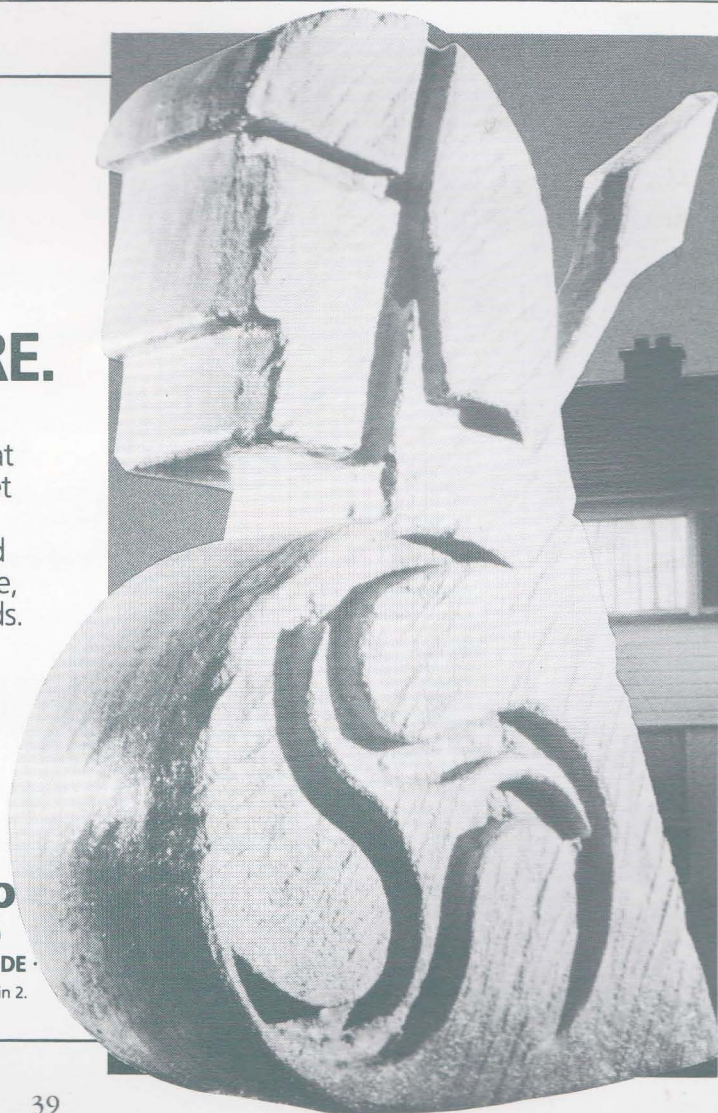
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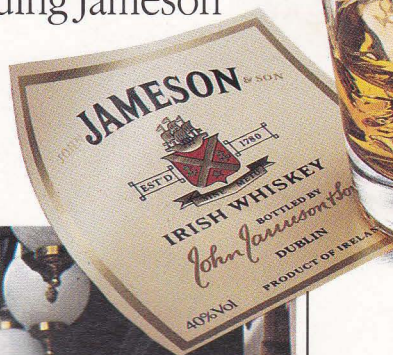


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